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The Rhyme Road *To* MUSIC Land

By
Fannie Church Parsons.

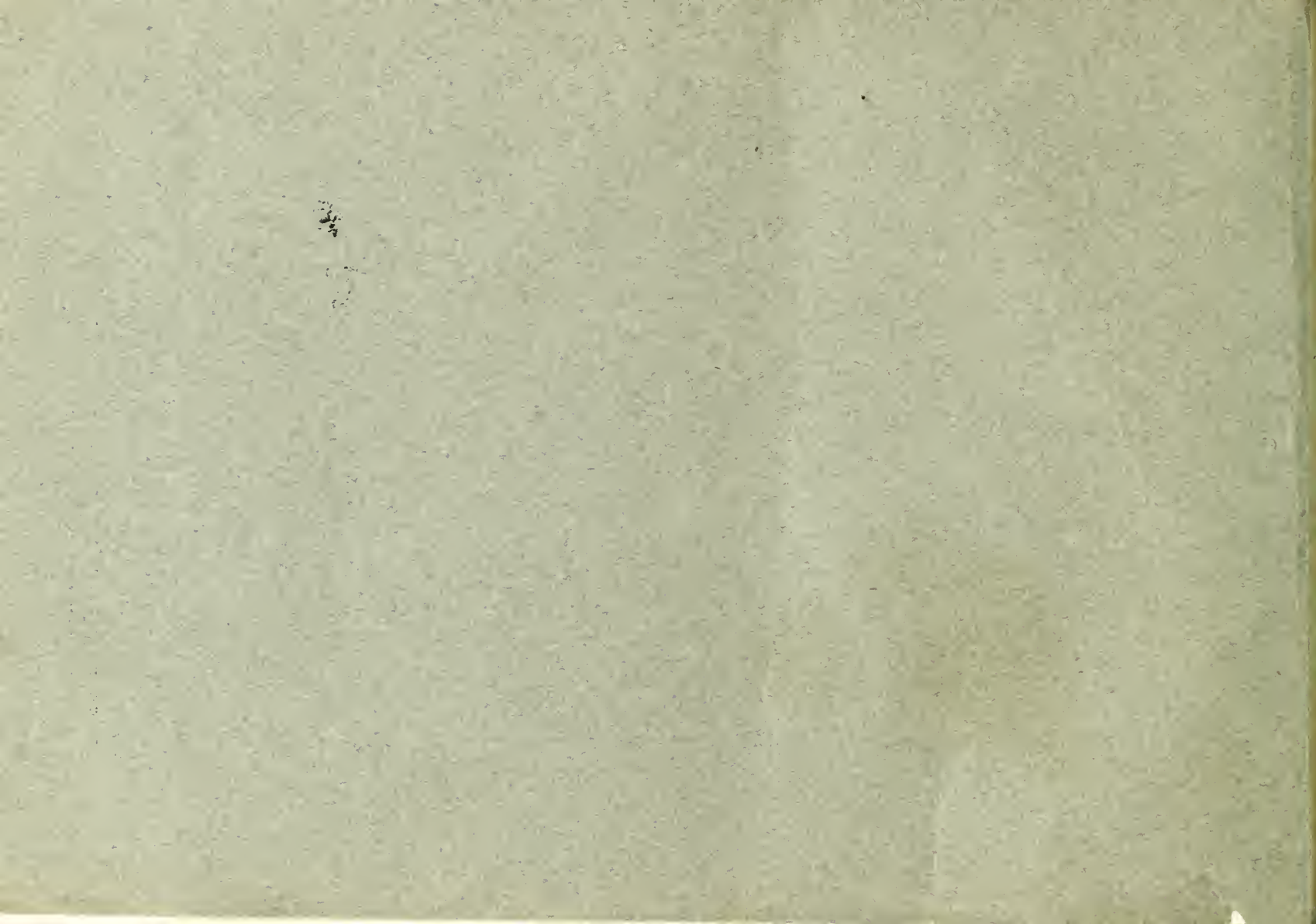
ORIGINATOR *of*
Illustrated Music Study

Book 1



Price 75¢ Net.

Published By
The Gamble Hinged Music Co.
... CHICAGO. ...



THE RHYME ROAD
TO
MUSIC LAND

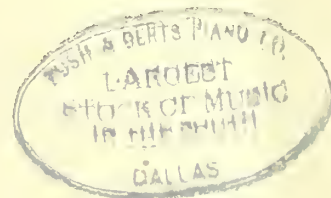
by
FANNIE CHURCH PARSONS

Originator of
ILLUSTRATED MUSIC STUDY

A System of Musical Kindergarten
Consisting of
Games, Songs, Drills, Etc.

BOOK I

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A HINT TO TEACHERS

No prose instruction is given in this book, as the words of the verses describe each step taken by the student. These verses are to be repeated by the *teacher* instead of counting time beats.

The music tells its own story and by causing the child to think that the instrument talks, the spirit of true interpretation is inculcated.

Do not ask the child to commit the verses, but repeat them rhythmically to him, and all important thoughts will be appropriated. Many of the lessons will be memorized as a matter of course.

Do not try to teach subjects other than those here illustrated, for topics such as rhythm, tonality, etc. will be thoroughly treated in the series to follow. Time signatures, chromatic alterations, scale formation, etc. have been purposely omitted in this book that the whole attention may be centralized on the study of staff degrees and their location on the keyboard.

FANNIE CHURCH PARSONS

The Fairy Tones of Music Land

In Music Land the Fairy Tones
Are singing all the day,
They try to do just everything
That we do in our play.

They jump and whistle, dance and sing,
And play at skip the rope,
They shout and laugh and play "I spy,"
They're such a merry troop.

Sometimes they play they're drops of rain
That patter as they fall,
And try to kiss the faces
Of folk both short and tall.

Sometimes they go out coasting
When snow is on the ground,
Or jingle with the sleighbells
Which sing a merry round.

They try to talk to children
So that the girls and boys
Will know the games of Music Land,
Its jolly times and joys.

They laugh when we are merry,
They weep when we are sad,
They chat about our lessons
And try to make us glad.

Let's listen to their story
And try to understand
All that they wish to tell us
Of beautiful Music Land.

G. H. M. Co

The Grand Staff

When first we enter Music Land
The *Staff* we see is called the Grand;
One by one the lines we scan
Until we find eleven.

The lines are many on this staff,
We'd like to make them just one half;
If one would go away we'd laugh
And deem it a great favor.

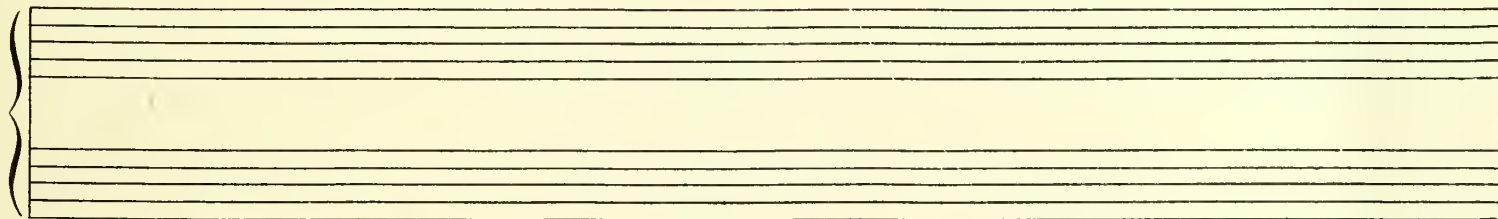


The middle line we will erase,
And then we'll have two groups in place,
To join them we must make a *Brace*,
And call each group a Staff.

Single Stuffs

We're sure we've seen these staffs before,
 The lines are *five*, the spaces *four*;
 We're very glad there are no more,
 For new it is so easy.

The middle line, so hard to find,
 To disappear was very kind.
 But kinder still 'twill be to mind
 And come again as quickly.



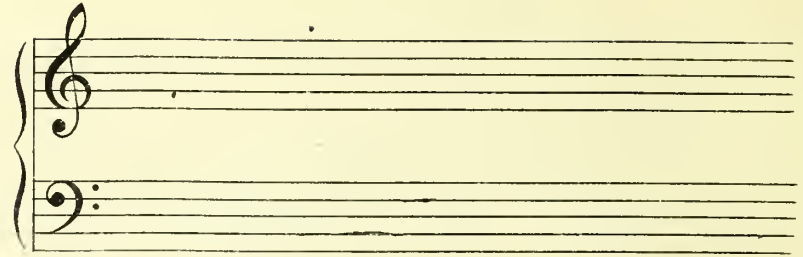
The *First* line is the lowest one,
 The *Second* comes next higher,
 The *Third* one in the middle lies,
 Altho' 'tis not a liar.

The *Fourth* is almost at the top,
 Altho' it is not quite;
 The *Fifth* line highest is of all
 We think that this is right.

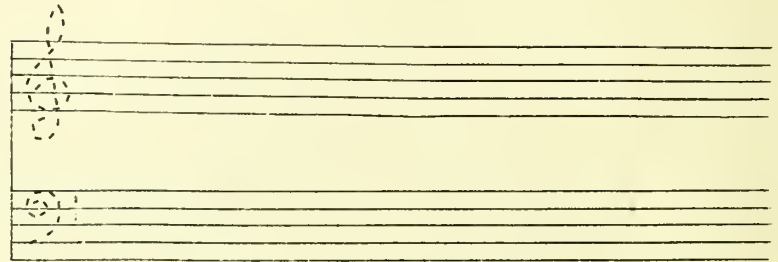
Each space is numbered like the line
 Which lies just underneath it.
 I'm sure that this you understand,
 I need not more explain it.

Clef Signs

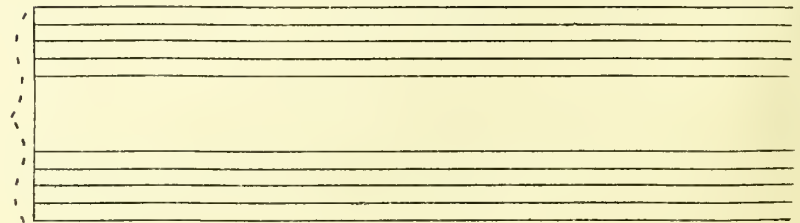
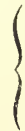
The Treble Staff comes now to view.
 When we have formed the G Clef true,
 We'll make this sign, thus: many times,
 Its pretty curves drawn thru the lines.



The Bass Staff has the F Clef sign,
 Which gives its name to the fourth line.
 To make its dots we'll not forget,
 For these are most important yet.



We'll also learn to make the Brace,
 Its form reminds us of a face;
 It has a forehead, nose and chin,
 To spoil it now would be a sin.



Notes

A *tone* is something that we hear;
To taste or smell it would seem queer,
Tho 'tis not strange we feel a sound,
Or see its *picture* nice and round.

A tone's true picture has a name,
And both are written just the same.
With letters four: N-O-T-E
That spell a tone: T-O-N-E.

Some notes are black,
And some are white,
For tones both short and long;
And some have *stems*,
Which, without doubt,
Are to hang the *flags* upon.

Some think these flags
Are little wings -
For fairies fly, you know -
If that be so
The more they have
The faster should they go

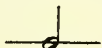
Whole note



Whole rest



Half note



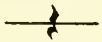
Half rest



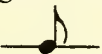
Quarter note



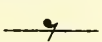
Quarter rest



Eighth note



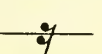
Eighth rest



Sixteenth note



Sixteenth rest



G. H. M. Co.

Rests

'Tis said that sometimes silence
Appears like finest gold;
In Music Land this certainly
Seems true of *rests*, we're told.

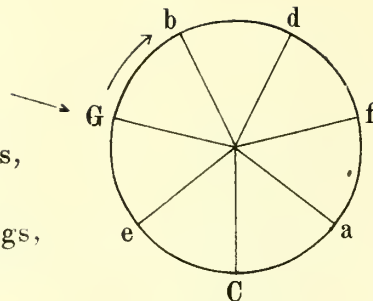
The *rest* which makes us longest wait,
And patiently keep quiet,
Is found beneath a straight staff line
As tho 'twere swinging by it.

The *half rest* rests above the line,
And seems to us to say:
"I'm balanced here by notes so queer,
I'm worth as much as they!"

A *quarter rest* is hard to make,
It takes three strokes to do it,
An upper curve, and line oblique,
And lower curve drawn to it.

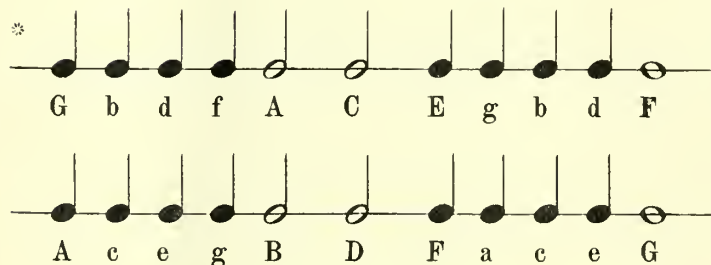
An *eighth rest*, like an eighth note,
Has a flag to catch attention;
It means, "Stop short, sweet fairy tone!"
This was a wise invention.

All Music Land is found on wheels,
As we shall prove to you;
The fairies can do wondrous things,
This surely is most true.

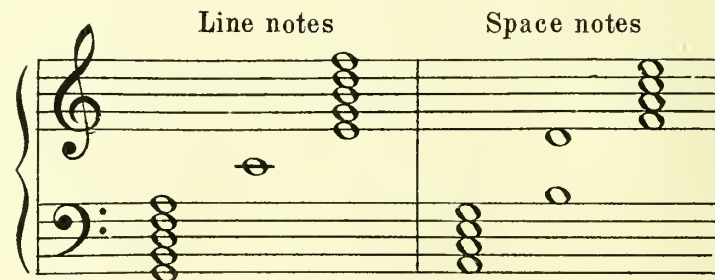


The first wheel that we notice
Has seven spokes you see,
And each one has a letter name
As easy as can be.

Let's learn to make this wheel go round,
And all these letters say:
G B D F and A C E,
Or: G B D F A.



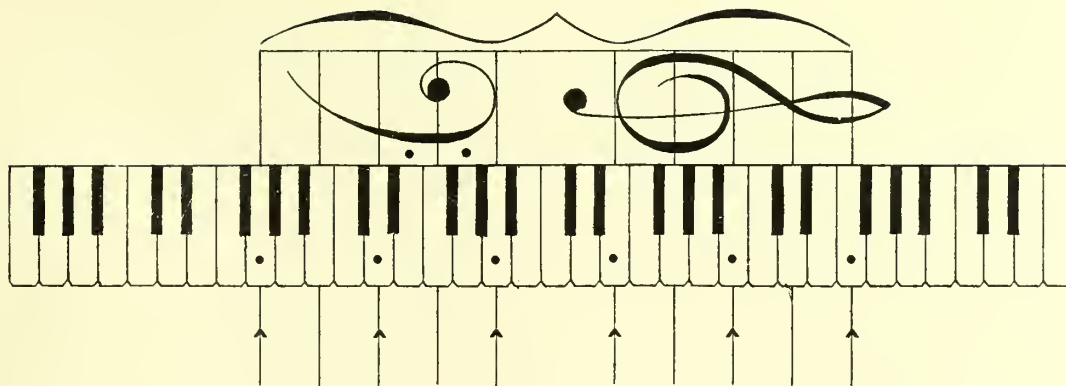
When notes are found upon a line,
Like beads upon a thread,
That is: when line goes thru them
They're "On a line," 'tis said.



But when the note is just above,
Or when two lines between,
It then is "In a space" they say,
This clearly must be seen

* Use this rhythm for repetition of letter names of notes on lines and spaces

Keyboard Staff

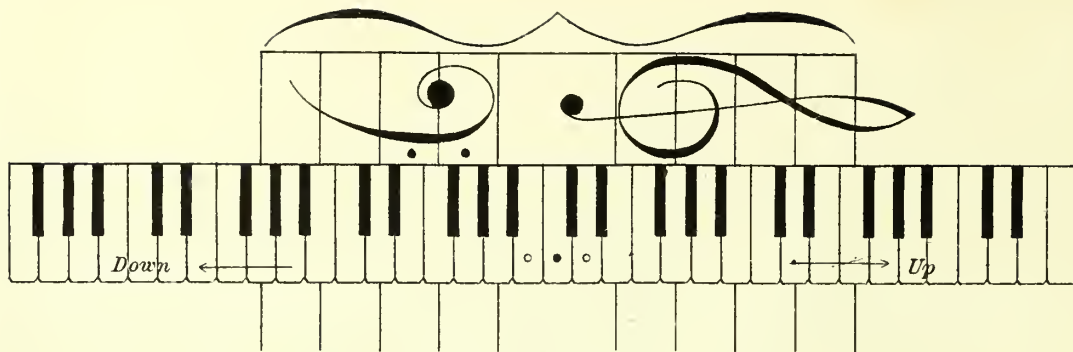


In groups of two and groups of three
 The black keys now we'll always see;
 The white keys in a row we find,
 With some *straight-backs** to keep in mind.

Please notice how the lines and spaces
 Fit so neatly in their places.
 The *bass staff* could not nicer be
 As found in groups of two and three.

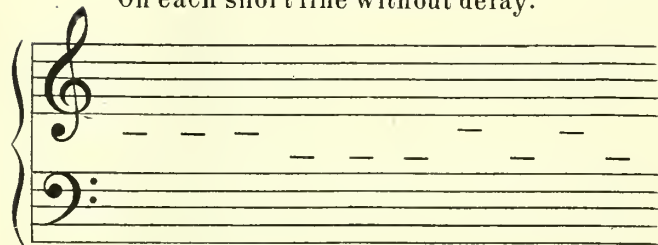
The top, the bottom and middle line
 Of the *treble staff* are not hard to find,
 Still you should notice carefully
 How each one finds a straight-back key.

* *Straight back keys are B C E and F*



Middle C and its Neighbors

Our talking tone is Middle C,
On this we talk or sing or play.
Now make its picture carefully
On each short line without delay.



Take notice where this C is found
Upon the keyboard staff of sound.
You'll find it on a straight-back key,
Its tone the voice takes easily.

On either side are B and D
The neighbors dear to Middle C.
You'll notice that the D so round
In group of two black keys is found.

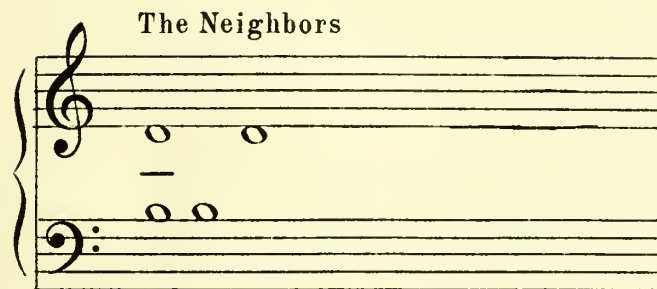


Mid - dle C is lone - some With no oth - er near, So two lit - tle spac - es B and D ap - pear
G.H.M.Co

Which Hand to Use

If you can tell the high and low
On keyboard staff, (by sound you'll know,)
You'll notice that the neighbor, B,
Is always *Below* Middle C.

The notes upon the Treble Staff,
Or those that are close by it,
Are played with fingers of Right Hand;
This is not hard – so try it.



Draw more of their pictures

The Bass Staff notes are played with ease,
By fingers of the Left;
So you can tell which hand to use
By looking at the Clef.

Sometimes, of course, the hands make calls,
And play the notes of song
Upon the staff which is not theirs,
This is not always wrong.



Said Mid-dle C to B and D, "I'm glad to have good neigh-bors." Said B and D to Mid-dle C, "We'll help you in your la-bors."

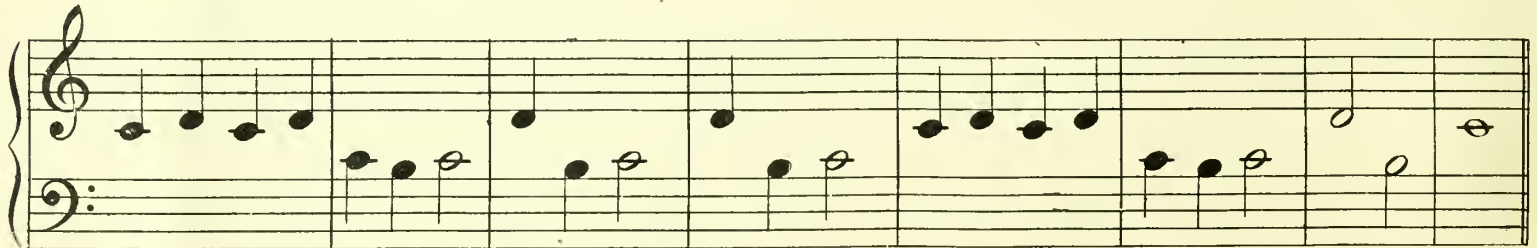
Thumbkin and Pointers



First one thumb and then the oth-er Plays on Mid-dle C; Then the Point-ers, like two broth-ers, With the neigh-bors play.



Thumb-kin has an-oth-er name, We some-times call him number One. *First One* sounds a little strange, But soon it will be lots of fun.



Curve the Thumb-kin of each hand, Curve the thumbs, Curve the thumbs; On their tips have Point-ers stand, Curve your thumbs

Song for Finger Play on Table

Hurry to your places, five men in a line;
Oh! what happy faces, while we beat the time.

Thumbkin Up, Thumbkin Down; Pointer, do the same;
Tall man, show what you can do; Ring man's rather lame;
Little man up, little man down; all are in the game.

Curve each little finger, steady hold each hand,
Just a moment linger, while on tips they stand.
Thumbkin Up, Thumbkin Down, etc.

Thumbkin's rather awkward, don't you think him so?
But we'll teach him how to stand, that he may graceful grow.
Thumbkin Up, etc.

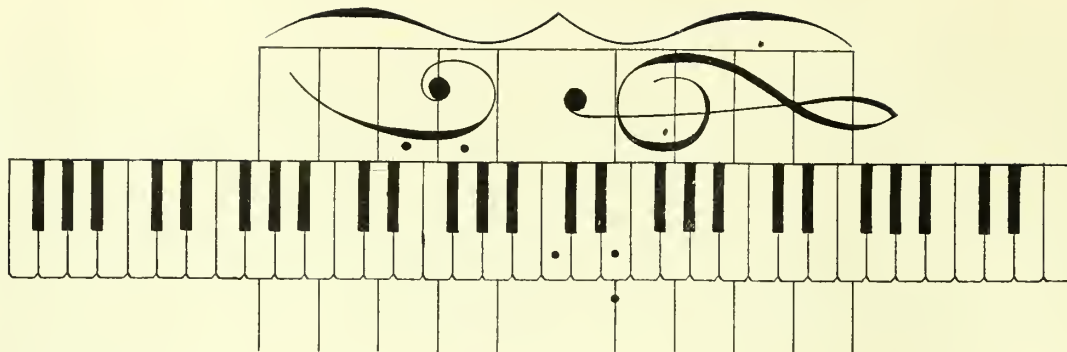
Pointer is so wilful, tho he can do well,
Sometimes he is naughty, I'm so sad to tell.
Thumbkin Up, etc.



Keep your thumb on Mid-dle C, Point-ers true on B and D. If you keep your thumb on C Point-ers al-ways true should be.



Thumb-kin says to Pointer two: "Show me what you'd have me do; Some-times I will lead the way, Then you lead me in our play."
Point - ers two, we call for you, We have told you what to do; Some folks say you're number Two, Second fingers must be true.



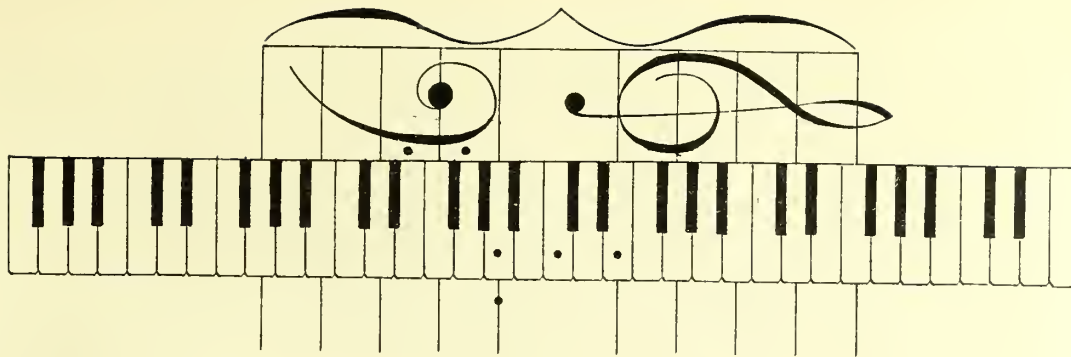
The Easy Lines

Said Middle C to first line E,
 "I'm glad you stand so close to me;
 There's only one small space between
 Whose name is D as we have seen?"

"And now we'll sing our names," said he,
 "They sound like this: E C, E C;
 We think they're trying hard to say
 It's easy when you know the way."



These two lines are E C, Ea-sy as can be; If we think them ea-sy They're not hard you see.



But Middle C now turns around
And says, "Another line I've found;
I do believe it's Fifth line A,
With him I now will sing and play."

"And now we'll sing our names," said he,
"They sound like this: A C, A C;
Perhaps they too would like to say,
It's *aisy* when you know the way."



I say this is A C, Ai - sy as can Be, When I say it's ai - sy, Please don't both-er me.

Tall Man is the middle one, if he only tries
 He can do the best of all, and will win the prize.
 Thumbkin Up, etc.



No - tice Tall Man now on E, And a Tall Man too on A. Let each fin-ger find its key, Find its key.



Tall men now on lines do play, Ea - sy line, Ai - sy line, When it's done in the right way It is fine.



When you practise ev-'ry day, Teach the fingers to o-bey; Soon this les-son they will learn, Each must play in proper turn.



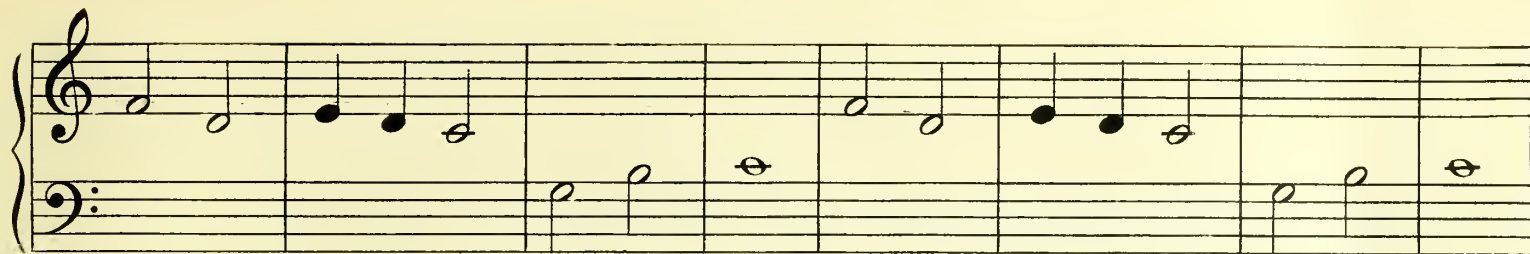
Point-ers true are ver-y strong, Tall men too, Tall men too; Keep them curved or they'll do wrong, This is true.



Sec-ond fin-gers now we say, Here to day, let them stay; Sometime they may stray a-way Oth-er keys to play.



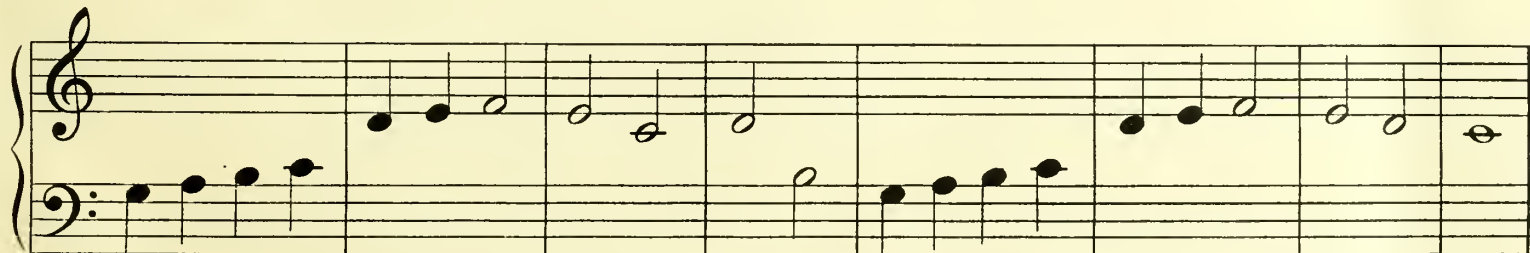
Tall man says, "I'll try, I'll try," Point-er says, "I'll do or die." Each one now will do his best, Then may rest.



Ring man, take the floor, Ring man, come. Ring man's num-ber *four* From the thumb.

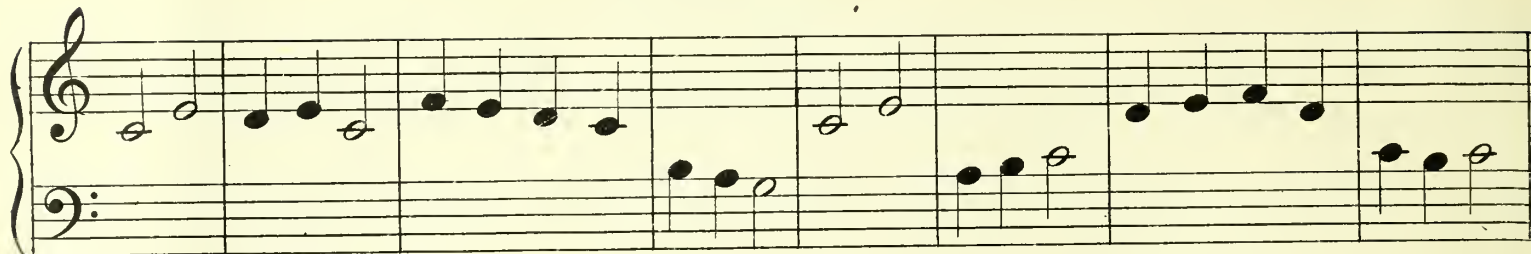


White notes some-times have stems; *Whole* notes have none. Half notes are rath-er long; Quarters seem to run.



Ring man says, the bells I'll ring, Ding dong, Ding dong; Ring man says, these songs I'll sing, Ding dong, Ding.

Next in line comes Ring Man – that's a pretty name –
 We must help him all we can, that he strength may gain.
 Thumbkin up, etc.



Half notes are quite slow, Quarter notes should fast-er go. White notes in this song Should be held down rath-er long.

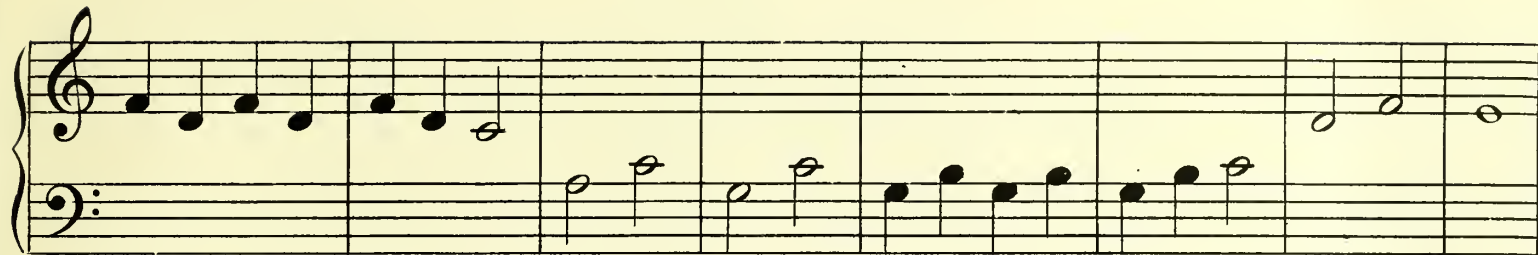


Quarters four should now be found In each measure of this round; They are black and have a stem, Half notes e-qual two of them.

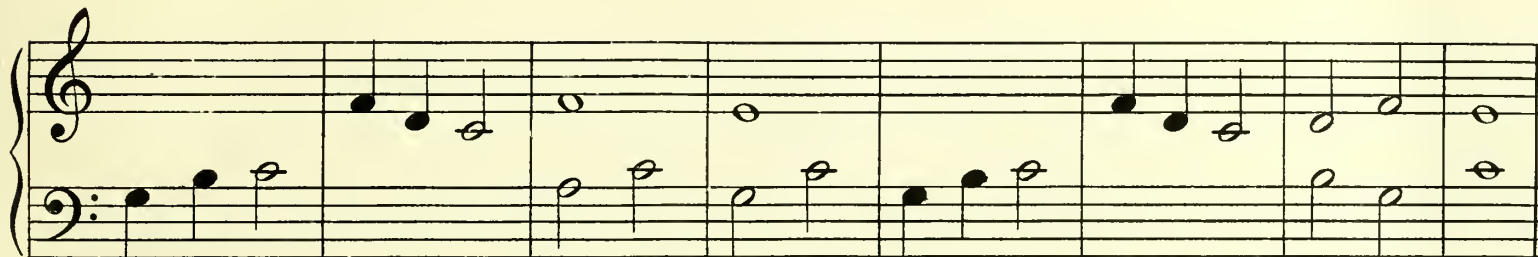


Quarters two, and a half. Make four quarters, let us laugh. Now our fun has be-gun, So we play them ev-'ry one.

G.H. M.Co.



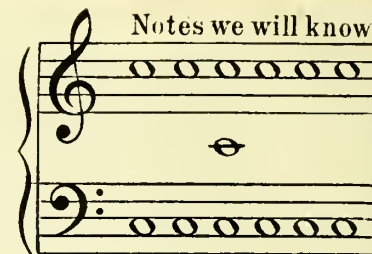
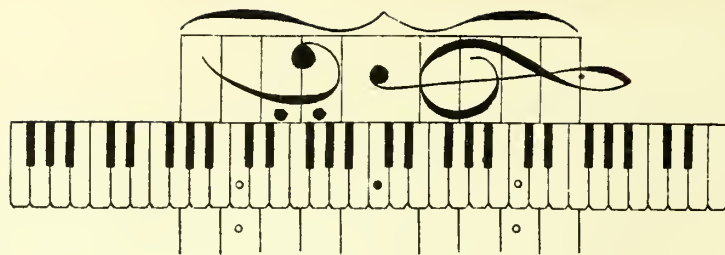
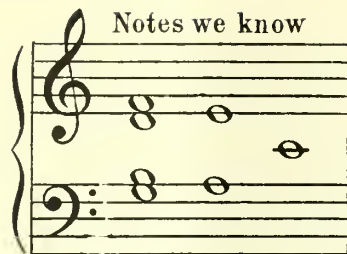
F with Ring man we will play, Tall man, Ring man. G with Ring man let us play, If we can.



Let us play this to - day, Both hands, slow - ly. Let us play this to - day With both hands.



Quar-ter notes move right a - long, Slow - er, half notes. Both hands now will play this song, Play this song.



From Middle C two octaves go,
Just seven notes up or seven below;
And two more C's you'll surely find,
Unless to spaces you are blind.



Swinging, swinging, up and down, 'Til the spaces all are found; Sure-ly we can find our C's, And can play them all with ease.

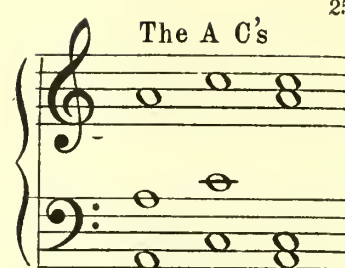
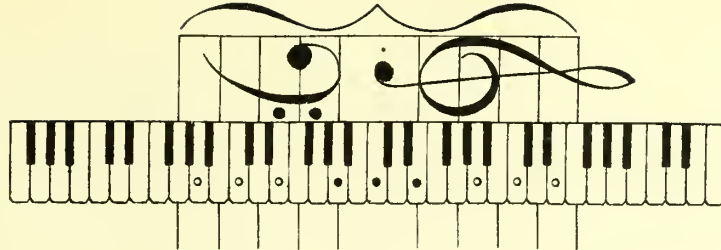
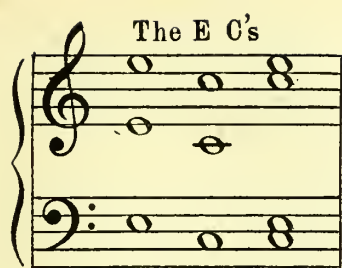


122-40

This is ea - sy, ea - sy, ea - sy, It is ea - sy for me now. This is ai - sy, ai - sy, ai - sy, This is ai - sy, sure I know

* Study page 25 before giving this exercise

G H M Co



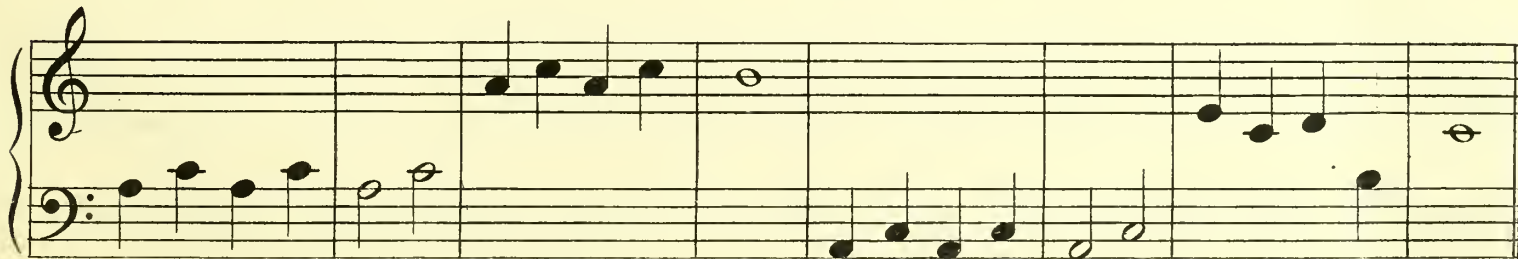
It's e. c. in the spaces of the upper half,
It's e. c. in the middle of the bass.

Three Easy A-C-E's

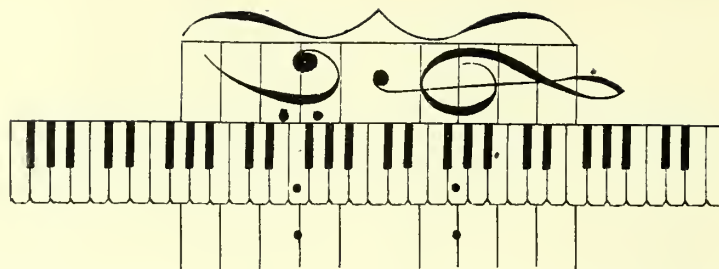
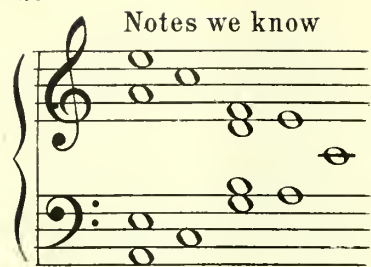
It's a. c. in the middle of the treble staff,
And a. c. on the first half of the bass.



We know this is E C, This is E C too; Way up here it's ea - sy, I'll play this for you.



Why not say it's ai - sy, I - rish tho it be; Sure we'll say it's ai - sy, Say it laugh - ing - ly



The F and G Clef signs
Give names to their staff lines.

Clef Lines F and G



Now the G Clef line we greet, And its tones are ve-ry sweet. We are glad there are two G's, Space, line; space, line, if you please.



Then the F Clef line so low Tells us what we want to know. Never once will we forget That these are F's that we have met.

G.H.M.Co.

Last of all, but not the least, is our Little Man,
He's so quick and lively, beat him if you can.

Thumbkin Up, etc.

Oh, what funny little men! What strange things they do,
Tho they have no voices, they will sing for you.

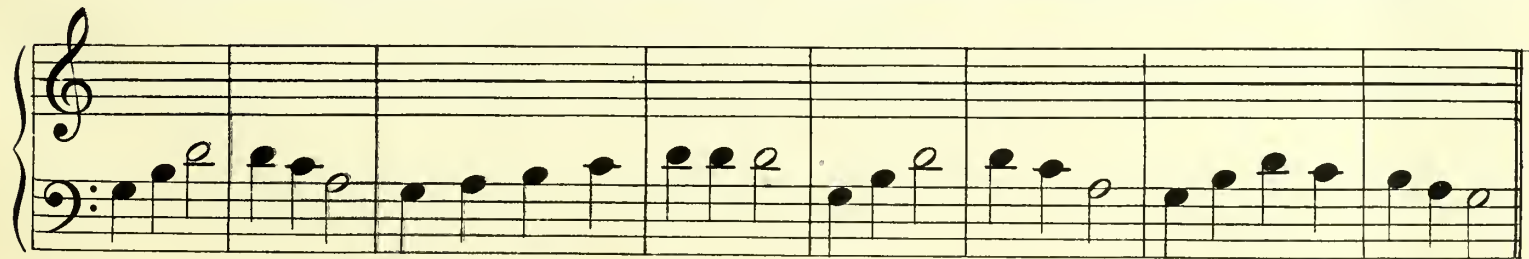
Thumbkin Up, etc.



Have you noticed how the line keys Have space keys be-tween; How the spaces in these places And the lines are seen?



Now we'll play the lines and spaces; Line,space,line,space,line. Keep the fingers in their places, Line,space;line,space, line.



Up to D, Down to A, Space,line, space,line; now we play. Up we go, Down just so; Fingers five are in a row.

Choosing Namesakes

Said F Clef Line to G Clef:

"If you will let me name

A line and space upon your staff,

I'll let you do the same."

To this, G Clef responded:

"That surely will be fine!

We'll then have two nice namesakes true,

A little space and line."

"My namesake space," said F Clef,

"Already have I seen;"

Said G, "That's so, it's also true

Your fourth space, G, is mine."

Said F Clef Line to G Clef:

"I'll choose your Fifth line high,

For way up there it looks so fair,

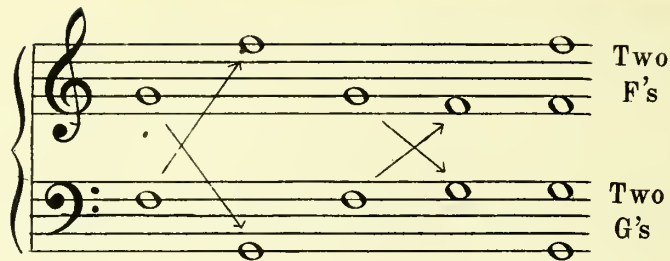
Like a diamond in the sky."

"'Tis now your turn," said F Clef,

"To choose a line from me;"

"Since that is so I'll look below,

And name your First line, G."



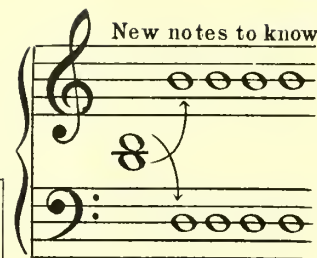
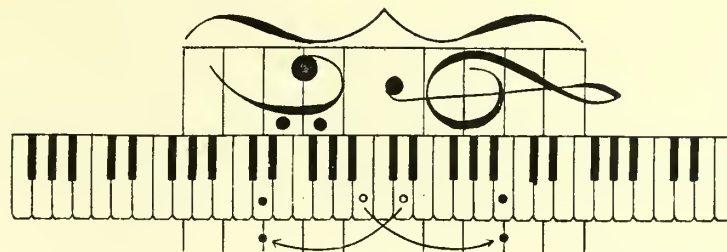
This is the line named for F Clef, This is the line named for F.



This is the line named for G Clef, This is the line named for G.

Namesakes of B and D

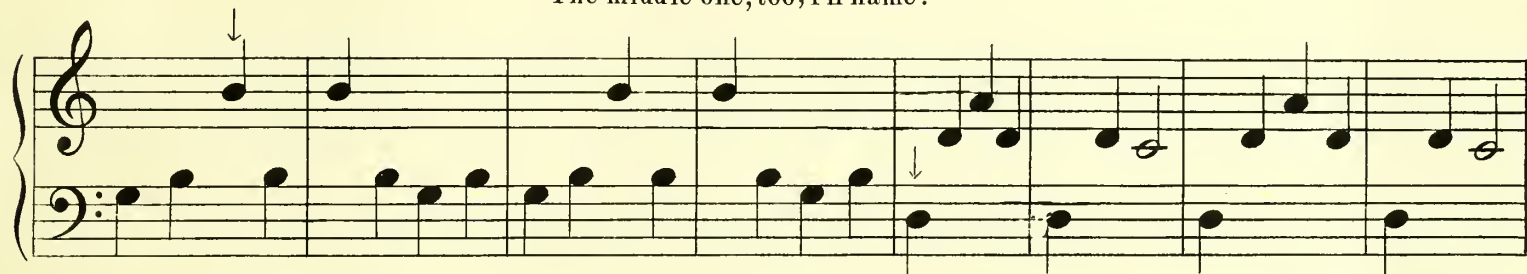
Said the little spaces, B and D:
 "We'd like some namesakes too,"
 To this the clefs responded:
 "We're very glad you do."



"I'd like a line," said little B,
 "Upon the treble staff;"
 "I'll choose the middle one," said he,
 "It divides it just in half."

"All right," said D, "That pleases me,
 And now I'll do the same;
 I'll choose a bass staff line for mine,
 The middle one, too, I'll name."

So the middle line upon each staff
 Became a namesake, true,
 Of the little spaces, B and D,
 I'm glad they did, aren't you?

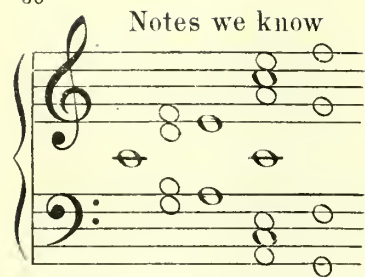


Namesake B, we're glad to know you, What a good time we will show you; D is nev-er hard to find, In this place it is most kind

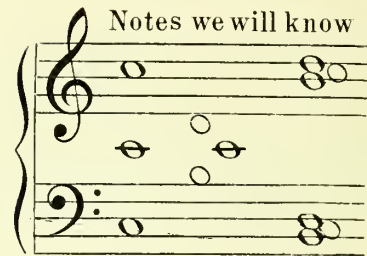
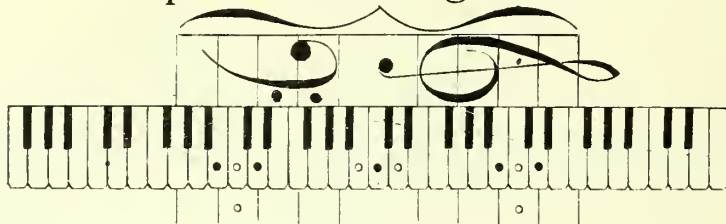


On the mid-dle lines we find them, These two namesakes true.

When we know each let-ter bet-ter It's not hard to do



Space C's Neighbors.



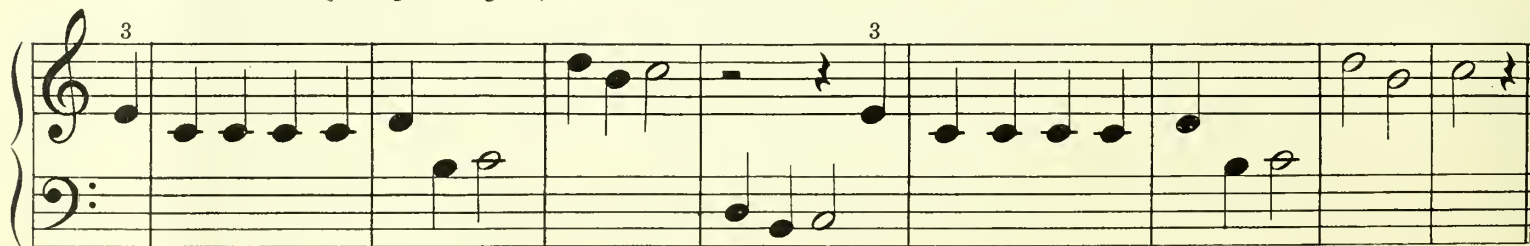
The C's on spaces looked about,
Then said to Middle C:
"We notice you have neighbors,
A little B and D."

To this remark of his namesakes true
He made this quick reply:
"You too have neighbors, B and D,
But they're on lines close by."

"We're glad to know that they are near,"
Responded these two spaces;
"We'll get acquainted now with them,
That we may know their faces."

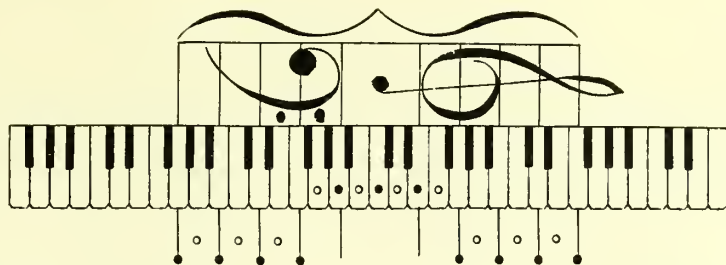


I want to know my neighbors good; So do I, So do I; I want to treat them as I should; So do I.



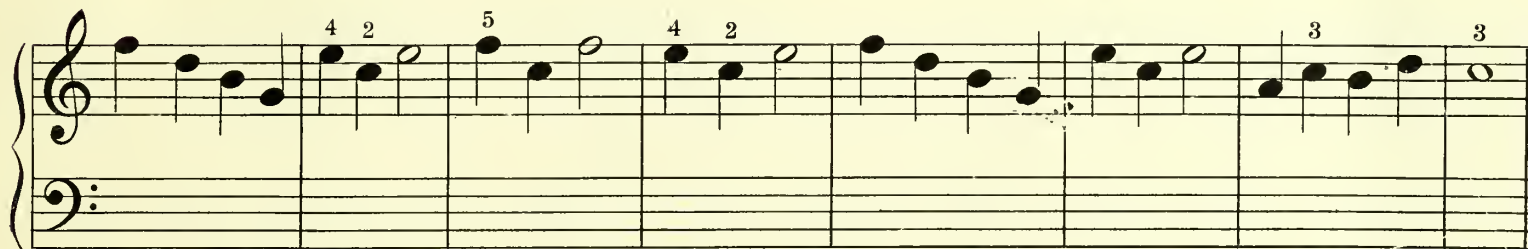
I want to know them ve-ry well; So do I, So do I; What more I want I will not tell; No, nor I.

G.H.M.Co.

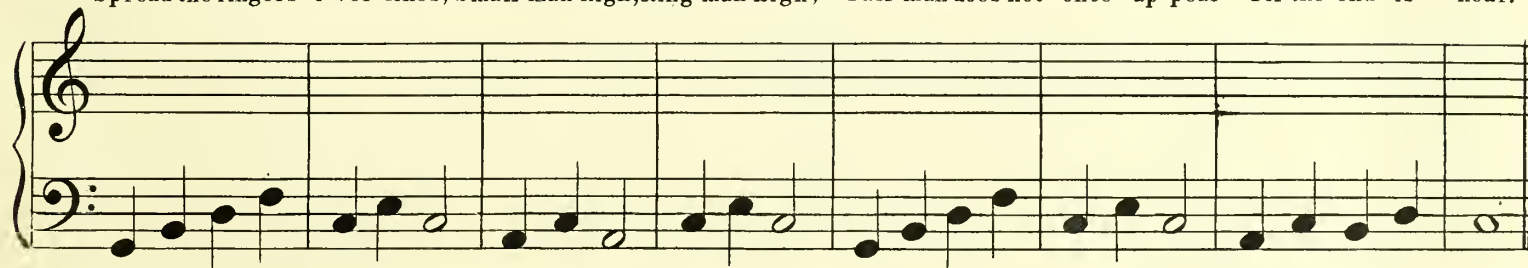


I'd like to have you notice, please,
The G B D F's and A C E's;
If G B D F on lines you see,
The A C E will spaces be.

But if on spaces you have found
G B D F with notes so round,
Within its borders you will see
The three straight lines for A C E.

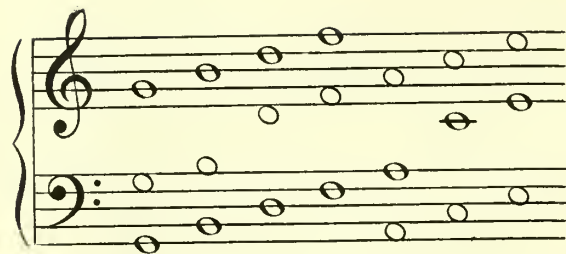


Spread the fingers o-ver lines, Small man high, Ring man nigh; Tall man does not once ap-pear 'Til the end is near.



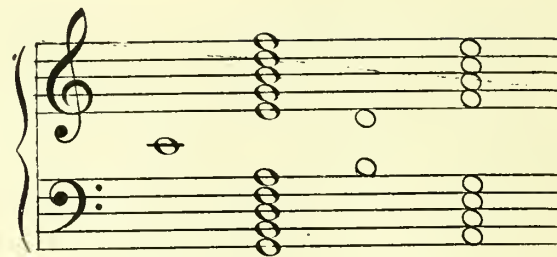
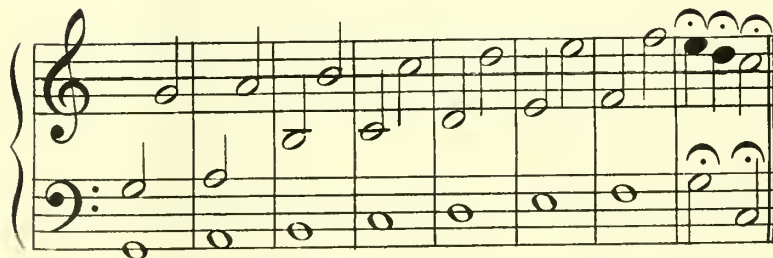
Keep the Tall man just for C; Just for C, Just for C; Then the fin-gers all must play Each on its right key.

Grand Staff Family



Each line and space on staff so grand
Has now a letter name;
We've told you how it came about,
And tried to make it plain.

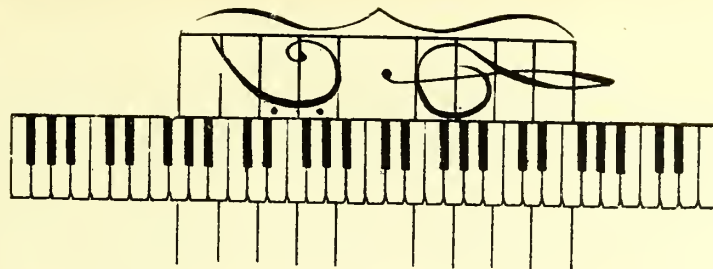
You'll notice how each name appears
Just three times, if you please;
Three G's, three B's, three D's, three F's,
Three A's, three C's, three E's.



If we should make them stand in line,
Remembering each staff clef,
The lines are G B D F A
And E G B D F.

The space names easy are to learn,
We cannot them forget;
The first space of the Bass Staff
Is the first in Alphabet.

We'll say them now: A C E G,
Then skip the B and D;
In Treble Staff a face we find,
It's spelled F A C E.



KEYBOARD DRILL

Find quickly

The first line of Bass Staff

Fifth line of Treble Staff

Fourth " " Bass "

Second " " Treble "

Fifth " " Bass "

Third " " Treble "

Second " " Bass "

Fifth " " Treble "

Third " " Bass "

Middle C.

In Keyboard Drill

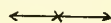
Please quickly find

The key that fits the line

It matters not

What name it has

So it is touched in time.



Drill continued

First space of Bass Staff

Third " " Treble "

Fourth " " Bass "

First " " Treble "

Second " " Bass "

Fourth " " Treble "

Etc.

Drill continued

Third line of Treble Staff

Second " " Bass "

Fourth space " Treble "

First " " Bass "

Fifth line " Treble "

Third space " Bass "

First line " Treble "

Fourth " " Bass "

Second space " Treble "

Etc.

Drill should be repeated in many lessons until location of Key is thoroughly established.

TABLE



One half note, *or*
One half rest
Equals quarters *two*,

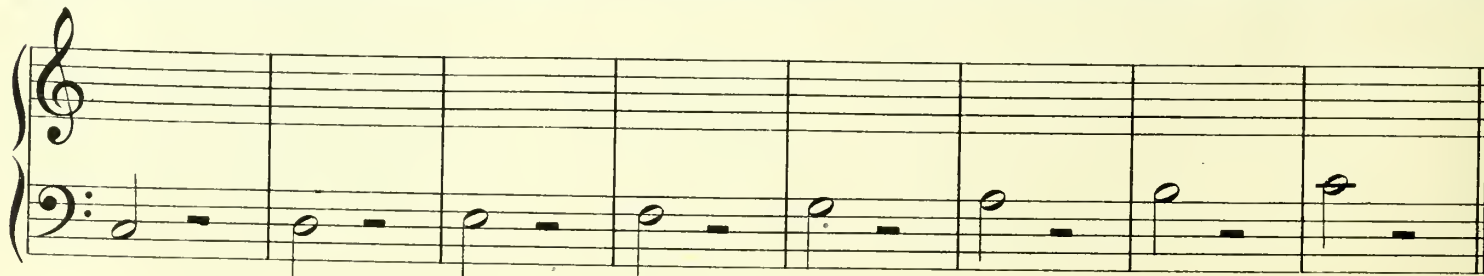


Count the quarters in each measure,
Between two bars you'll find them there.
Lift each hand when it's not playing,
Each Rest Sign will tell you where.

TABLE



But one half note,
And one half rest,
Equal *four*, 'tis true.



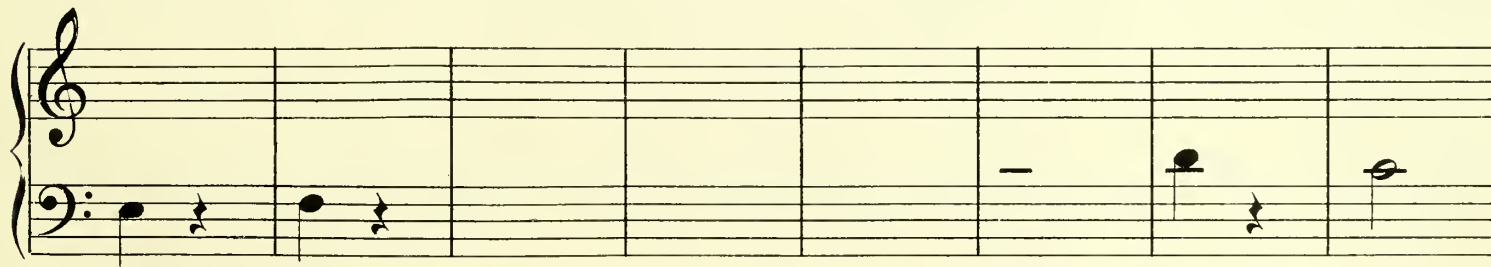
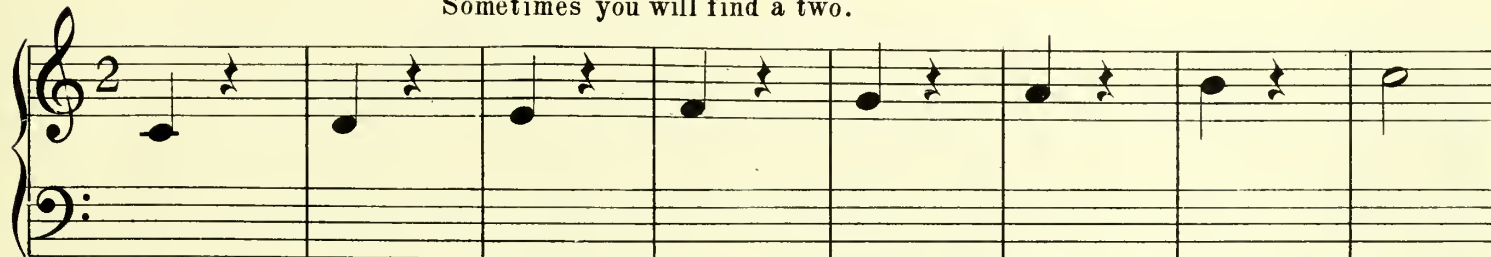
Let the thumbs play all the notes on this page.

TABLE



Why notes are omitted
You'll guess I suppose;
For it gives to small children
A chance to compose.

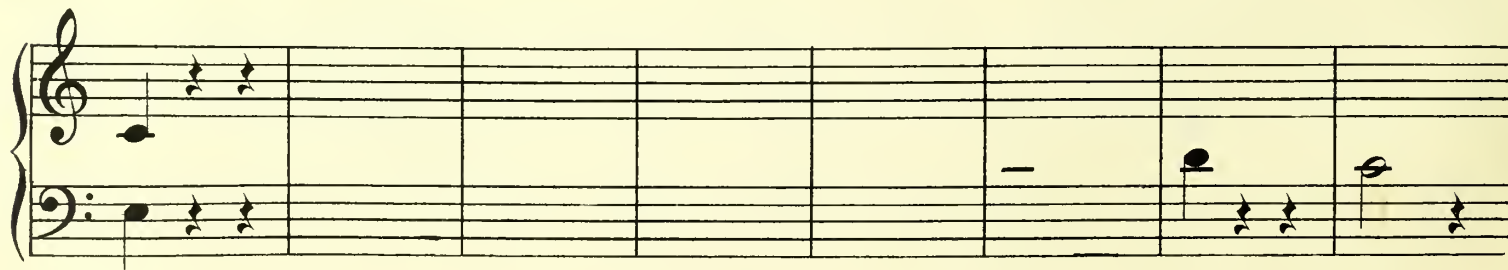
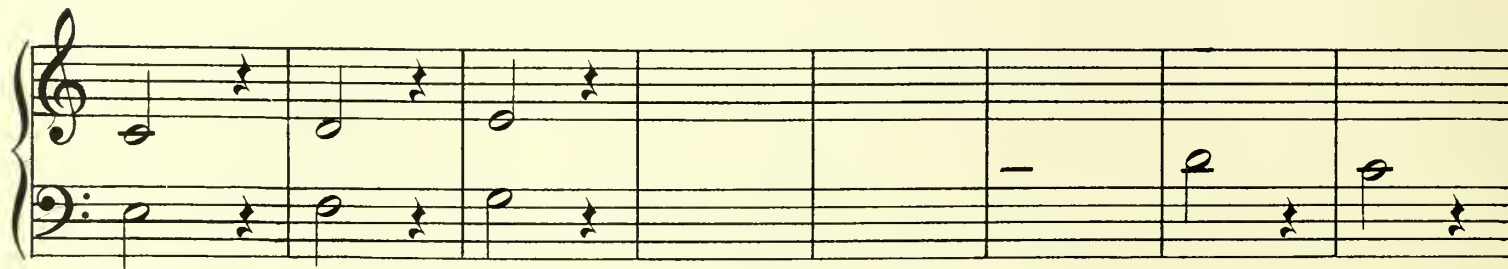
Place a figure at beginning
To tell how many quarters true
Belong in each and every measure.
Sometimes you will find a two.



Have pupil insert omitted notes and rests.

The tone Ladder is more beautiful when the
two hands are six keys apart, than when they
are eight keys apart.

Again count the quarters
And now you will see
That each of the measures
Exactly has *three* .



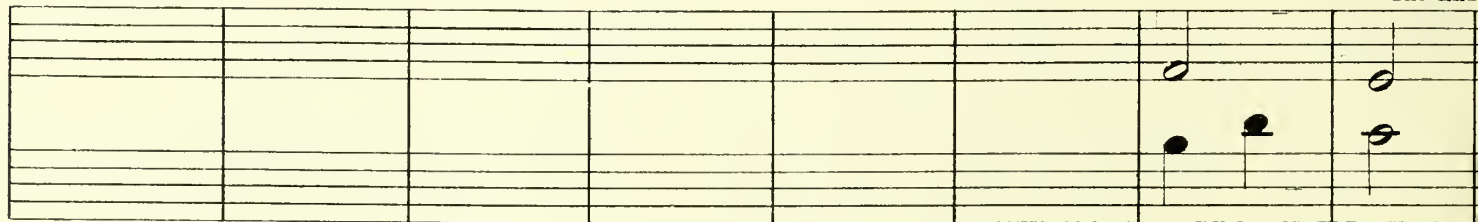
Two Little Eighth Notes



Two lit - tle eighth notes, with pret - ty flags. E - qual a quar - ter which now lags.

Second Score

The End.



Two lit - tle eighth notes, Two lit - tle eighth notes. Two lit - tle eighth notes with their fly - ing flags.

(To end this piece play Second Score over again.)

Swiftly Flying Eighth Notes

A musical score for piano, featuring a treble and bass staff. The melody is primarily in the bass staff, consisting of eighth notes. The treble staff has rests in the first, third, and fifth measures, and eighth notes in the second, fourth, and sixth measures. The lyrics are written below the bass staff.

When two
lit-tle
eighth notes
e-qual

One
slow
quarter

Then the
lit-tle
eighth notes
seem to

run, 1, 2, 4 Smoothly
play them
each and
ev'-ry

One 2, 3, 4 Surely
you can
count
for

fun.

7 Eighth Rests 7

A musical score for piano, featuring a treble and bass staff. The melody is primarily in the treble staff, consisting of eighth notes. The bass staff has eighth notes in the first, third, and fifth measures, and eighth rests in the second, fourth, and sixth measures. The lyrics are written below the bass staff.

Stop to see Each eighth rest, With its flag so gay-ly fly-ing tell-ing us to do our best.

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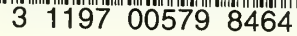
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